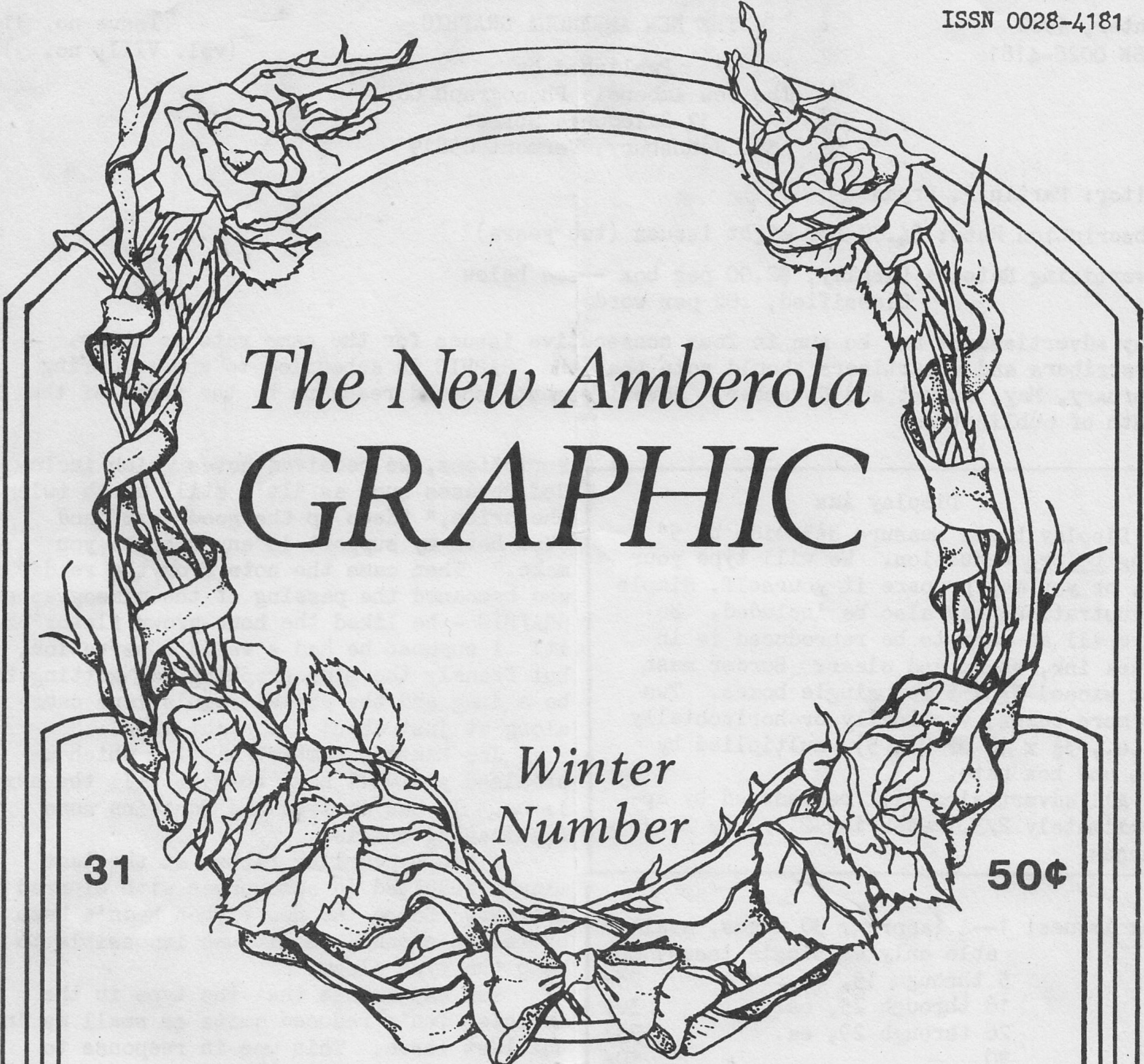


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The New Amberola GRAPHIC

*Winter
Number*

31

50¢

WINTER, 1980

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THE NEW AMBEROLA GRAPHIC

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Editor's Notes

The postal bureaucracy strikes again! After making every effort to meet their requirements for a second class mailing permit, the application was turned down. The local postmaster was unable to give an adequate explanation, but encouraged us to apply again in a few months. We apologize to our readers, and hope you share in some of our frustration!

I had hoped to report unanimous approval of the recent changes in the GRAPHIC. In spite of the fact that several readers had one or two issues lopped off their sub-

scriptions, we received notes which included phrases such as "It's still worth twice the price," "Keep up the good work" and "You have my support in any changes you make." Then came the note from the reader who bemoaned the passing of the mimeographed GRAPHIC - he liked the home-grown flavor of it! I suppose he had a valid observation, but frankly the mimeographing was getting to be a drag and the postal regulations came along at just about the right time.

Joe Manzo's Lambert listing which we promised you will have to wait till the next issue. It has arrived and contains some fascinating entries.

A new typewriter ribbon at the last minute resulted in some pages with blurred letters. Sorry the new ribbon hadn't been broken in sooner, and it was impossible to keep the type clean.

You may notice that the type in the articles isn't reduced quite as small as in the last issue. This was in response to some readers who said they were having trouble reading it. We certainly don't want to be guilty of looking like a Record Research auction list! (Sorry, Len.)

Finally, I would like to wish all our readers best wishes for the new year. From correspondence and phone calls received, I am convinced that the GRAPHIC goes to the most congenial bunch of people in the world!

- M.F.B.

P.S. We're still behind in our publishing schedule; next issue is now planned for early March.

PLEASE!

...let the GRAPHIC know if your address changes.

BOOKS REVIEWED

The Edison Phonograph Monthly (Volumes VI & VII)

Edison collectors, rejoice! Wendell Moore has recently published two more volumes in The Edison Phonograph Monthly series. The latest additions cover the years 1908 and 1909 and should rank high on your list of acquisitions for 1980.

For those of you who may be unfamiliar with the publication, The Edison Phonograph Monthly was a magazine issued by the Edison company for its dealers--not the public. Some of the highlights of the recent volumes are the Bryan and Taft records, the introduction of the Amberol Record, as well as the Amberola and Fireside Phonographs, and, of course, several of those fantastic photographs of store interiors to go over with a magnifying glass! In addition, there are merchandising ideas, record reviews, artist photos, machine and equipment photos, current court battles, magazine advertisements, articles on repairs, articles about Edison personnel, letters from dealers, etc., etc., and more etc. To my way of thinking, these two volumes are even more interesting than the earlier ones. The pep talks are enough to make any red-blooded enterprising person want to take on the complete Edison line posthaste.

Apparently the Edison company was beginning to feel the competition a little more by 1908, as the E.P.M. has become a much larger publication--as many as 32 pages per month. In fact, volume VII with 332 pages has fully 73% more than volume II. Most astonishingly, the price to us is only a dollar more!

Each book contains twelve issues, faithfully reprinted, bound in red covers with handsome gilt lettering. Price for volume VI and VII is \$13.95 each, postpaid. For a limited printing by a private publisher (each book is signed and numbered), this is an outstanding value. If you started the set, it behooves you to continue it. If it's new to you, it's not too late to start, as all previous volumes are still available at \$12.95. If the full run of seven volumes does not fit in your budget, buy one every other month and it will be painless. Eventually all fourteen volumes will be issued, so now's the time to get in on a good thing. And if you're investment minded, the full set can only appreciate in value in the coming years.

Order directly from the publisher, Wendell Moore, Route 1, Box 474-H, Sedona, AZ 86336.



The American Record Label Book

Another link has been added to the chain of Brian Rust's discographical volumes. Unfortunately, as the old saying goes, "a chain is only as strong as its weakest link" and this link is made of incredibly shoddy material! Oh, it's an impressive looking book all right -- fancy dust jacket with record labels in full color, 336 pages, several illustrations, and a hefty \$20.00 pricetag. However, the collectors I've talked with who have gotten past the slick cover have

been lukewarm at best; some have shown outright hostility at getting "ripped off."

The book is supposed to be "the colorful story of all American record labels in the first half-century of recording," to quote a blurb from the publisher (the word "all" was printed in italics). We are also told "the world's greatest discographer breaks new ground." "There are 234 labels in all, each treated in its own special section." "Mr. Rust covers the history of each label; the artists featured...; the rarity (a valuable feature for anyone who wonders whether those old records in the attic are priceless--or worthless)." "Nearly every label is pictured... There are 287 photographs in all - by far the most extensive gallery of such photographs ever assembled." That's what your \$20.00 is supposed to buy, and if it did, you'd be getting quite a bargain.

Before continuing in this negative vein, I will say that the book does contain substantial historical information on some of the more familiar labels, and it's nice to have it all in one place. These labels include Berliner, Columbia, Pathé, Victor, Okeh, H.M.V. and Edison Bell. What's that I hear you saying? "H.M.V. and Edison Bell aren't American record labels!" Of course they aren't. Read on.

Title. The complete title of this book is The American Record Label Book/From the 19th Century Through 1942. So how come it begins with the English ACO label and concludes with English Zonophone? "I have included American labels only, with notes on their British counterparts," says Rust in the introduction. In some cases, however, these "notes" get a bit out of hand: Edison Bell rates 4½ pages of them, while our own Edison gets less than 3! Though there are two pages on the Rex label, the American version receives a mere paragraph.

I wonder just how valuable this information on the English counterparts really is to American collectors. While we can read all we ever wanted to know about Metropole or Piccadilly, dozens of U.S. labels receive only scant coverage. I don't imagine many Graftons or Beltonas turn up in Candler, North Carolina or Bernard, Iowa. Yet approximately 20-25% of the book is devoted to British labels.

It would have been much more useful if the book contained the Canadian counterparts instead of (or in addition to) the English ones. Canadian labels such as Apex, Crown and Phonola are more likely to turn up in the northern portion of this country than English Meloto, Sterno or Gamage. Instead, there's only passing reference to a couple, with Ajax being the only label accorded an entry, presumably because it was intended for U.S. distribution.

Authorship. While technically Brian Rust is indeed the author of this book, the information on several of the more obscure labels actually comes from the pages of Record Research magazine and the pen of Carl Kendziora. It is not surprising that Kendziora is not credited with co-authorship, but there are not even proper acknowledgments in the front of the book either--leading one to assume that Mr. Rust is the sole researcher. It isn't until one begins reading the label entries that the names of Carl Kendziora, Howard Waters and others appear.

If you could check the Rust book against Carl's "Behind the Cobwebs" column in older issues of Record Research, you'd soon discover many similarities of information. When I took a random sampling of labels, I found that Rust's descriptions were virtually the same as Kendziora's for Sunrise, Zarvah Art, Viola, Arthur Fields Melody Record, Majestic, Davega, Pan and Crown (the one from Arto). "Brian Rust gives due credit, every step of the way..." to quote the publisher again; yet Kendziora receives passing recognition for only three of the abovementioned eight! (Also note that in most of these cases, Rust did not include an illustration; Kendziora did!) "...the world's greatest discographer breaks new ground." Horsefeathers! Carl Kendziora was doing it more than 25 years ago and, in many cases, he did a more thorough job!

Curiously, Rust apparently did not have access to several of the old Record Changer magazines which originally contained Carl's column. Consequently we find no entries for the Arrow, Mac-Levin, Royal, Sterling Vulcan, Cort and the Florida-based Sunshine labels. In other cases, such as Homestead, Starck, Clarion (red label), Wise and Clover, the old Record Changer contained substantially more information.

While I am not suggesting plagiarism, I do recognize much of Mr. Rust's "research" as that of another.

Incompleteness. To expect a book of this scope to be complete in its first edition is unthinkable (though keep in mind that the publisher did emphasize the word "all" when he said "all the American record labels.") I am also a bit surprised that the book wasn't entitled The Complete American Record Label Book!) I couldn't begin to guess how many individual labels are missing, but it is well over a hundred. One collector from the midwest who was accutely disappointed in the book sent a list of 45 labels in his collection alone which are missing.

Precious few of the ethnic, specialty and vanity labels are represented, though it is clearly not Rust's intention to omit them. These three categories alone could easily provide a hundred missing labels. I am particularly disappointed that the pre-1910 International Record Company isn't even mentioned. Bill Bryant, in his International article in the GRAPHIC (no. 12, Winter, 1975), identified the following single-sided records as International products: Apollo, Central, Clear Tone, Clico, Duplex, Eagle, Excelsior, Faultless Concert, International, Lyric, The Nightingale, Ormsby, Siegel-Cooper, Square Deal and Vim. He has since discovered Century. Yet the only one we're privileged to find in Rust's work is Vim, which he incorrectly speculates as being from Imperial!

One might argue that it would be impossible to include all the existing obscurities -- and yet isn't it the most obscure labels in our collections which we want to learn the most about?

The other area of incompleteness is incompleteness of data. Mind you, I'm not suggesting a 10,000 word dissertation on every label -- it would require volumes! Most of the majors have fairly complete and concise outlines, even though they're really nothing more than thumbnail sketches. But the minor and obscure labels really suffer. The sum total of the chapter on Busy Bee consists of the following two sentences:

"A little known pre-World War I label, derived from Imperial and probably sold in some department or chainstore. Single-sided and extremely rare, Busy Bee does not offer any material of outstanding value, as far as is known."

Evidently Rust has never even seen a Busy Bee, or he

would surely have mentioned the second hole (which is rectangular)! And how about Busy Bees from Columbia? From American? Double sided Busy Bees? Cylinders? Etc., etc. Several labels receive treatment similar to the above; poor Baldwin gets just one sentence. When Rust says, "Nothing more is known about this label at present," I'm afraid what he really means is "I've passed on what I read in Record Research and haven't bothered to delve any further."

Information on D & R, Imperial, Standard Disc, Leeds (he speculates the masters are from Columbia!), Aretino, etc., is appallingly meagre. I'm sure any collector with an interest in pre-1910 labels could do a more creditable job.

The Oxford label, alas, receives short shrift. Rust doesn't even know their source, but guesses that "they are the product of a phonograph manufacturer." Somehow I don't think that was Sears, Roebuck and Company's claim to fame.

Even labels from the 1920's receive only partial treatment. For example, only some LaBelles came from Columbia. There's no mention of the Olympic version, though, oddly enough, the one illustrated is an Olympic!

As mentioned earlier, Carl Kendziora's articles in the Record Changer of 25 years ago contained more information on some of the labels. Rust, for example, writes a couple of lines about the Yerkes Dance Record, and then devotes the rest of the entry to biographical data about Harry Yerkes! The 1954 Kendziora article gave a much more balanced outline of the record label and included an illustration, which Rust does not.

Errors. It's impossible to keep errors out of any work in this field. Indeed, some of the original source material from the companies themselves contained incorrect information -- sometimes intentional, sometimes not.

Notwithstanding, Rust comes up with some beauts. Under Columbia we are told that in 1915 the red and gold celebrity label was redesigned as the tri-color! We learn that the blue and silver Silvertone label was derived from Columbia!! But the most outrageous is the following "fact" concerning Blue Amberols: "In point of fact, they were all dubbed from discs"!!! Now how long is it going to take to get these misconceptions corrected?

There are dozens of errors of a lesser magnitude -- dates, especially beginning and/or ending, are frequently wrong (Little Wonder, Oxford, Phono-Cut, Diva, Velvet Tone); other sources are incorrect (Leeds did not come from Columbia, Conqueror was not originally one of the Plaza group, Oxford contains no Victor recordings, etc.); once in awhile there is a statement which Rust's own illustrations refute. For example, we read that Little Wonders have no paper labels, but the record illustrated is a paper label type. Rust says that the Dandy label is a matt black while the lovely dust jacket clearly shows it as bright red!

Finally, there are several printing errors, most of which could only have been caught by a record collecting proofreader. The U.S. Monarch label does not belong pictured in the English H.M.V. chapter, nor does the Edison illustration belong with Edison Bell. Three Winner labels stand all alone with no cross reference to Edison Bell so we can read about them. The lines of the Playerphone chapter are hopelessly mixed up. Most bewildering is a bungling of the years 1917 to 1923 in the Victor dating chart. As a result, most numbers appear under the wrong headings (i.e., 12" blue numbers labeled as 10" red label, etc.).

The danger with all these errors is that Brian Rust now has the unfortunate distinction of being the

leading authority in the field. As such, his books appear in libraries and institutions of higher learning. Scholars will turn to his works as the source of information, and the errors will only be perpetuated and perhaps even magnified as they find their way into themes, articles and, worst of all, books by other authors!

Illustrations. They're adequate (black and white except for the cover) but nothing to write home about. A few (D & R, Homestead, Hit of the Week, Imperial, etc.) are barely legible. The biggest objection I have is that every label has been reduced or blown up to the same $2\frac{1}{2}$ inch size. Little Wonder, therefore, appears to be the same size as a Grand Prize Victor, while the entire Goodson record is also illustrated in this size. I cannot understand why Rust's illustrations are so thorough on one hand (five each for Paramount and Black Swan) while so many others go illustration-less.

Et cetera. Why so much blank space? The number of pages that are 50% or more blank is inexcusable. Was this someone's gimmick to pad the text to 336 pages?

Another thing that puzzles me: Why are we shown illustrations of certain labels (Zon-o-Phone, Supertone, Rex, Olympic, Hy-Tone, etc.) and then given lengthy descriptions of what they look like? More padding? At the same time, other labels which lack illustrations (Wise, United, Up-to-Date, Sun, Melody, Domestic, etc.) have no descriptions either!

Mr. Rust has some rather amusing and interesting opinions (don't we all?). Not being content with just a description, he has all but exhausted his thesaurus of adjectives to give subjective aesthetic critiques. See how many of these you disagree with! Olympic is sinister, blue and red Cameo is hideous, Radiex is tawdry, Piccadilly is frivolous. Leeds is outlandish while Hollywood is outstanding. Although Merritt is bizarre, early Grey Gull is distinguished and Emerson is striking. New Phonic is attractive, even though Puretone is unusually attractive and Vocalion is "most tastefully ornate." Paul Whiteman's Columbia label is vulgar but Ted Lewis's is tasteful! I'm still trying to figure out how the Columbia flag label of 1924 can be "striking" in one paragraph and "gaudy and garish" in the next.

What is the rarest label one can encounter? Well, Concert and Famous Singers are both the "most obscure," Chautauqua is "the ultimate in rarity and obscurity." Up-to-Date is a mere "super rarity" while Viola is the "extreme rarity" and Busy Bee is "extremely rare."

While I can be amused by some of Rust's opinions, I am angered by others. To declare that nearly every pre-1910 label contains nothing of any musical or historical importance except for an occasional solo by Vess Ossman or a ragtime band piece is downright irresponsible. Is the person "who wonders whether those old records in the attic are priceless—or worthless" to discard them if they contain comic solos, cornet solos, comic opera medleys, etc?

Consider this. If Viola is indeed "the ultimate rarity" and Symphony "contains no music of importance," does this mean that Howard Shelley's "When You and I Were Young, Maggie" on Viola is more desirable than a popular song by Frank C. Stanley or Billy Murray on Symphony? Mr. Rust is obviously trying to make his own taste in music the standard for what he thinks the rest of us ought to collect.

Because of the coarse surfaces of Challenge records, "collectors would be wiser to pursue the originals" (meaning Gennetts). Well, when it comes to the electrical ones, which most seem to be, my advice is

simple: Don't hold your breath while you pursue. If it's available on Challenge, grab it.

By far the most preposterous opinion in the entire book pertains to Edison Diamond Discs:

"...they are compressed in tonal range giving the audible equivalent of a pinhole camera shot...(they) cannot compare with the far more natural sound obtainable from the average recording on a lateral-cut disc by one of the major companies."

Could any statement be more ridiculous? Until I read Rust, I thought agreement was universal that the Edison system offered unsurpassed tone before the advent of electrical recording. Certainly no other manufacturer dared to stage live tone tests in theaters and auditoriums across North America.

Previous Rust works such as The American Dance Band Discography and Jazz Records are masterpieces. This is not. It is a hastily assembled and poorly produced scrapbook. Rumor has it that Mr. Rust is so confident of his position as "the world's greatest discographer" that he has left gainful employment to devote his full time to giving us more such works. In other words, what was once a labor of love has now become a labor of necessity. He currently has four works in progress, and I certainly hope more care is going into them than went into the labels book.

Bottom line. The price. If this book were priced at \$4.98 (as it should have been) I would be much more charitable. If it were \$9.95 it would be expensive. At \$14.95 it would be a frivolous luxury. At \$20.00 it's an outrage. But if you're so inclined after reading this review, it's published by Arlington House.

I know of two other labels books which are in the works; neither may ever see the light of day. However, if you haven't yet purchased The American Record Label Book, this is one of the rare occasions when the two birds in the bush are worth far more than the one at hand.

M.F.B.

(cont. from p. 12)

- 1120 Albert Leon (3001-1)
LIMERICK SELECTIONS NO. 1 - PART 1
Albert Leon (3002-1)
LIMERICK SELECTIONS NO. 1 - PART 2

---MATRIX NOTES---

- 1117 (3460) also on Triangle 11426 by Frisco Syncopators
1119 (5698) also on Oriole 307 by Harry Crane
1120 (3001)(3002) George Blacker claims that Albert Leon has the unmistakable sound of Ernest Hare

In view of the absence of so many matrix numbers, readers are encouraged to compare versions of NML 1113--1120 with similar titles in their collections. "Woogey Woo," for example, is a known recording on Grey Gull 1239 (mx. 3476). It is also helpful, incidentally, to know when a NML version is not the same as on other labels (i.e., Banner, Grey Gull, etc.).

Any additional comments on either NML or New Phonic records are welcomed. Please send to Dave Cotter, 225 Brookside Ave., Santa Cruz, Calif. 95060...and please stay tuned to our continuing saga.

THE CAL STEWART FILE AT THE EDISON NATIONAL HISTORIC SITE, WEST ORANGE, NEW JERSEY

by John A. Petty

Although Calvin Edward Stewart recorded for the National Phonograph Company as early as 1898, the current file at the Edison National Historic Site has no information dating prior to 1908 except a letter from the Penn Phonograph Company of Philadelphia concerning an unpaid loan the Company had made to Cal Stewart when he was in hard times during the fall of 1900, and two small newspaper clippings from the Milwaukee, Wisconsin Sentinel-Journal detailing a visit to that city in December of 1902.

Apparently soon after Cal Stewart ended his exclusive contract with Columbia in early 1907, he returned to the other record firms to restock his repertoire of old and new stories. Victor announced in the February 1907 supplement that Stewart was once more a Victor artist and in August 1908 a letter from the Edison files shows that "the Pun'kin Center Man" had already been at work in West Orange. Edison's sales had suffered from the lack of Uncle Josh records and the following letter traces the initial negotiations between Walter Miller and Cal Stewart.

Messrs. Dyer, Wilson and Dolbeer.

I wish to advise you that I have bargained with Mr. Cal Stewart to make 20 of his old recitations, and to date have already made 10. I send this information thinking you might want to get out a special list of 10 at once inasmuch as we are requesting jobbers and dealers not to handle cylinder records of other makes, and I understand that their principal reason for handling these other records is that we have none of the Stewart records.

8/02/08

W. H. Miller

The twenty records are those two minute cylinders numbered above 10,000 and only eleven are "old recitations" which had previously been recorded for Edison and some of these were so different that they bear little resemblance to the former recordings. Stewart probably made the twenty in 1908 since all have spoken announcements (with the exception of one or two) and by the first of 1909, Edison had discontinued this spoken introduction at the beginning of the cylinders. *black wax*

In October 1908, the four minute Amberols were announced and Stewart had two selections in the first fifty placed on sale. Throughout the short life of the Amberols, 1908 to 1912, a total of fifteen four minute selections were made. All of these were carried over into Blue Amberols except #43 "A Busy Week at Pun'kin Center" and #142 "Possum Supper at the Darktown Church." Apparently, the fragile wax and longer-playing Amberols made by Stewart proved to be popular sellers as is noted in a letter from Walter Miller to Frank Dyer concerning a royalty contract with Cal Stewart:

Messrs. Dyer and Wilson:

I have had several letters of late from Cal Stewart in which he positively refuses to make any more records for phonograph companies of

any kind unless he is paid on a royalty basis. I have talked this matter over with the Committee and inasmuch as we now have clerks keeping track of the royalties of grand opera and copyrighted selections I do not see any particular reason why we should refuse to pay him on a royalty basis. I have looked up the inventory of his records and find that they are big sellers. I wrote him and asked him what he expected to receive if placed on a royalty basis and he replied that he would agree to a royalty of 1¢ and selections made on this basis to be exclusive. I would be perfectly willing to endorse a proposition for a contract for 5 years to take from him not less than 4 numbers per year, he to make records for no other company, which, of course, would include his old numbers. We are now paying him \$100.00 per selection. The last eight Amberol records he made for us showed an average advance sale of 14,758 per selection. At this rate we would pay him \$75.00 per selection and the royalty he would receive on the sales that follow would make up the \$25.00, and pay for his exclusive services. Kindly let me know if you would agree to a proposition of this kind if I could get him to consent to it.

5-4-11

W. H. Miller

Memorandum #1697 from Mr. Dyer to Walter Miller stated that there would be no objection to such an arrangement, but questioned the arithmetic of Walter Miller since a 1¢ royalty on sales of 14,758 would be \$147.58 instead of \$100.00 as shown in Walter Miller's letter of May 4th. My Dyer also questions whether Walter Miller intends to pay Stewart \$75.00 plus the 1¢ per selection royalty which would total about \$200 per record instead of the \$100 suggested by Walter Miller. This memorandum was dated May 8, 1911.

C. E. Goodwin wrote to Mr. Frank Dyer on May 5, 1911 in support of a royalty contract for Cal Stewart. The first part of his letter which is not quoted herein, refers to Walter Miller's support of the contract and to the successful sales of Stewart's Uncle Josh records. He then points out that Cal Stewart is not only a performer, but is also a composer and an "unprinted publisher."

"I claim that an individual with the capacity to create an original line of material with which he can invariably go to bat and insure the success of the combined efforts of his brain and tongue without causing us to hire talent as we do for the publishers, is entitled to as much royalty or even more than any publisher we have ever done business with. Here is a man whose stuff sells, and while he does not employ a printing press, his perseverance, his brains and his talents have made him what he is to us, and I feel that he has earned the right to take the stand that he is

as much a publisher as anybody, and a publisher with an excellent record as far as we are concerned. If he asks one cent royalty and will absolutely not do business on any other arrangement, he can be employed on that basis with absolute certainty that he is the most profitable royalty arrangement that we are likely to make."

May 5th, 1911

C. E. Goodwin

The contract was executed on the sixteenth of May and Stewart agreed to one-half cent per record instead of one cent. The file contains no other memorandum concerning how this lower figure was reached except the question already noted in Frank Dyer's May 4th note to Walter Miller. Stewart was probably not excited about the lower figure and surely did not fulfill the terms of the contract. It was a five year contract which further stipulated that Stewart was to make two perfect masters of not less than four different monologues per year and that during the life of the agreement, he was not to make records for any other person, firm or corporation. However, two years passed after the agreement was made before Stewart made the first recordings--all of which were not satisfactory and had to be made over. Then two more years passed before the second session when Stewart made nine masters, three of which were remakes of the earlier recording effort. All nine sides were released on Blue Amberol cylinders and eight were pressed on four Edison discs. The disc release dates according to EDISON DISC RECORDINGS by Raymond R. Wile were approved for sale between August 1915 and October 1916. Thus, despite the interest to get Stewart under contract in 1911 and the terms of that agreement, it was over four years from the date it was signed before a single recording under the exclusive agreement was available. Some Blue Amberols which were molded from the old wax Amberol masters were available during these years, but no discs or new selections.

The May 1915 recording sessions proved to be the only successful contribution that Stewart made under the Edison contract. Instead of the minimum of four records for five years, Stewart turned out only nine in three days of recording during May. There is reason to believe that the contract was terminated after these nine were completed, for Stewart went to the Columbia studios on the second day of June and recorded "War Talk at Pun'kin Center" which he had just made for Edison on May 29th, and a totally new selection, "Moving Pictures at Pun'kin Center" which he never recorded for Edison. The Edison file contains no memorandum concerning the termination of the contract early, but Stewart clearly violated the terms of the agreement when he recorded for Columbia. We may also notice that on recording days at the Edison studios, Stewart generally made three masters per day, but on May 29th he made only one. He must have already had in hand the material for "Moving Pictures" and I suspect that it was prepared for an Edison master, but due to some disagreement it was not made and Stewart arranged to record it for Columbia. Both these sides were recorded for Victor about the same time, but I do not have exact dates of the Victor sessions.

Stewart's next recording sessions for Edison came in June of 1919 and for these masters he was paid \$150 each for matrices between 6815 and 6898. On August 29, 1919, the records show that he was paid \$600 for five matrices numbered between 6914 and 6920 or an average of \$120 per master. Some of these masters were group productions with Ada Jones, Steve Porter, Billy Murray, Donald Chalmers, John Young and Ed Meeker and Stewart probably received less when he performed with a group.



Ada Jones and Cal Stewart recording in 1919--probably for Columbia. From Farm and Fireside Magazine, Jan. 1921. Note the box Ada is standing on. The print is an enlargement from a 2 x 3 inch made by Milford Fargo.

During this same period, he also made records for Columbia, Emerson, Pathé, Victor and probably Federal, a small company for which he only made two sides, "Uncle Josh and the Honey Bees" and "Uncle Josh and the Soldier." His last recording session for Columbia was on September 9, 1919. On October 14th he was admitted to the American Hospital in Chicago suffering from "an incurable brain disease" (HOBBIES MAGAZINE, April 1951, page 22) and Dr. Max Thorek, founder of the hospital, operated on him. On November 5th, he was transferred to Cook County Hospital in Chicago and he died there on December 7, 1919.

+ + +

The following is the text of the two newspaper clippings in Cal Stewart's Edison file. I don't understand "WAGNER" in Dec. 9th article - perhaps a misprint. Should be "STEWART" I think, but clipping shows WAGNER.

MILWAUKEE WID-JOURNAL, Dec. 6, 1902
CAL STEWART COMING/Uncle Josh to Entertain Visitors
at Phonograph Parlors

There is a rare treat in store for Milwaukeeans Monday. The Columbia Phonograph Company will open its new salesrooms at 391 East Water Street on that day, and will give an interesting exhibit of the making of records. Cal Stewart, whose records are in hundreds of Milwaukee homes, and who as Uncle Josh Weathersby has amused thousands, will be there and give the exhibitions on record-making. Mr. Stewart has made a worldwide reputation, and his records of his quaint sayings and in his mimical manner are among the great favorites of all records. These exhibitions will take place at 2 and 8 p.m., and Mr. Parsons, the Milwaukee manager, will welcome any and all who care to call, and especially those who have or are interested in the Uncle Josh Weathersby records. The new store is an interesting place. A long line of Columbia graphophones will be carried in stock and be on exhibition at all times and an exceptionally large stock of records of all kinds will be there at all times.

MILWAUKEE WIS-SENTINEL, Dec. 9, 1902 WAGNER ENTER-TAINS A CROWD/Record Maker Delights Audiences at Columbia Phonograph Company's Store

Some 300 Milwaukee phonograph owners were entertained at the store of the Columbia Phonograph Company, 391 East Water Street, by an exhibition of phonographs and the art of making phonograph records last evening. Two exhibitions were given, one at 2 o'clock in the afternoon and the other at 8.

The principal interest was excited by the appearance of Cal Stewart, famous for his "Uncle Josh Weathersby" records, Mr. Stewart telling a number of his best stories into the machines in the laboratory, and making the records, which, within a few moments were placed in the machines and made to repeat the tales to the delighted audiences. Mr. Stewart has been making records longer than any other man in the business, and is said to be the record maker of the country. Thousands of his records have been listened to by owners of phonographs and those who attended the exhibitions yesterday found to their delight and amazement the familiar songs, stories, and imitations given by him to which they have many times listened, coming from their machines. Like all phonograph men, Mr. Stewart has a voice of great strength, and an intonation of incisiveness, sharp and clear cut tones being necessary to make the deep impressions of the records. It is but lately that record making has been sufficiently perfected to allow the receiving of the soft voices of women.

During the exhibition about 500 imitations were given, the evening being as delightful and varied in its amusement features as one spent in the theater. Mr. Stewart will remain in the city until tomorrow, and it is probable that the strong demand for a second exhibition will result in one being given to-night or on a later date.

+ + +

For a facsimile of Cal Stewart's 1911 Edison contract, turn to page 15.

The "Neglected Edison Diamond Disc Artists" series and the Carson Robison discography will return with the next issue.

Record Storage Boxes

by Floyd Fitzgerald

Some time ago I found myself short of empty albums for a rather large shipment of records I received. Also I had been stacking my Edison disks on the shelves, laying on their sides, 10 or 15 deep. This took up a lot of shelf space and was hazardous. What I needed was a lightweight, easy to make, cheap yet strong enough for records, box that could be fabricated from readily available materials.

I settled on that old standby cardboard for my material (it fills all the requirements, plus was free at any store around). I then drew up a set of plans for the box (see fig. #1), then cut a pattern to use as a template or guide. By tracing around the pattern and insuring that any fold already existing was in a location that my box would need to be folded, I laid out the boxes I needed. Then all I did was to cut around the outside line.

Next I marked on my blank the lines that are shown on the figure as dotted, using a straight edge, I folded along these lines. This using of a straight edge to make folds is necessary. I then glued flap "B" over flap "BB" (I used a hot glue gun but any really strong glue would work). Flap "C" was then glued over flap "CC" and finally a band of parcel tape was run around both the upper and lower edges of the sides.

Not wishing to have to tip the box over or lift the records out by pulling on the dust jackets, I made a pattern for a lifter (see fig. #2) and laid it out on cardboard. I cut around the edges and the finger holes. Then after folding along the dotted lines using the straight edge, I slipped it into the box. This completed the container and all I had to do was fill with records, fold over the lifter flaps, close the top of the box "A" over "AA", place the tab in the tab slot and place on shelf.

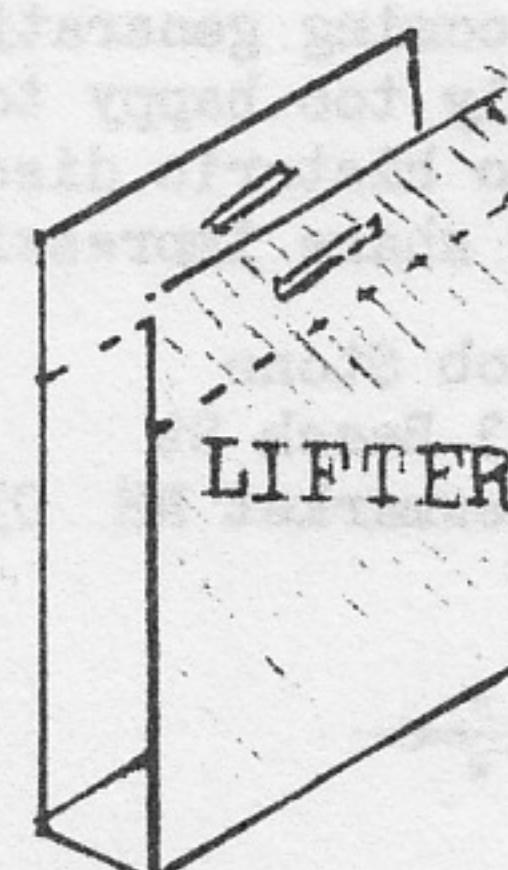
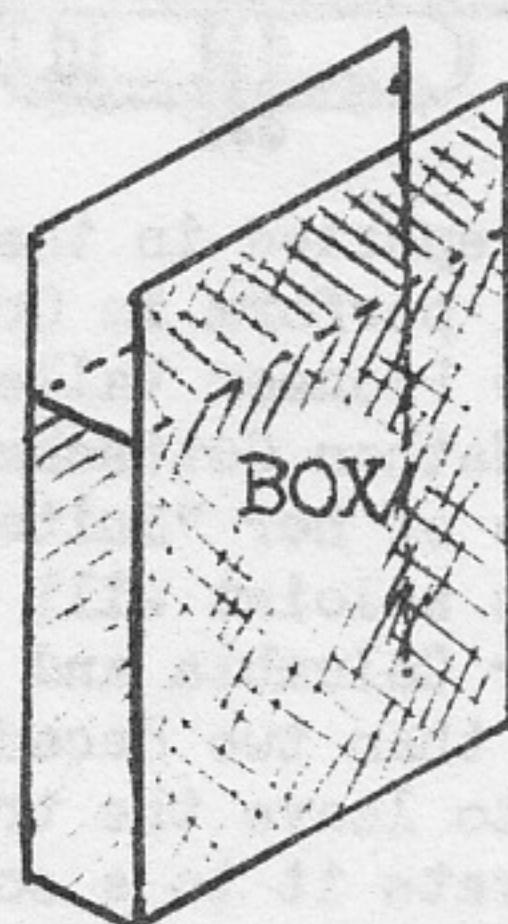
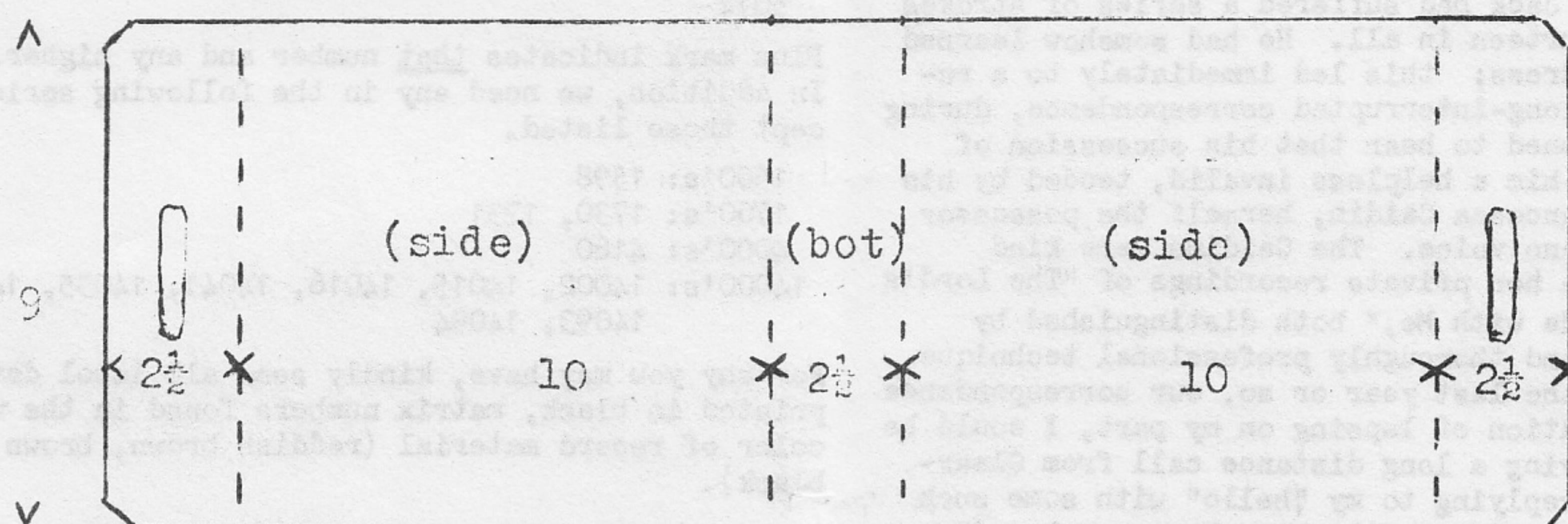
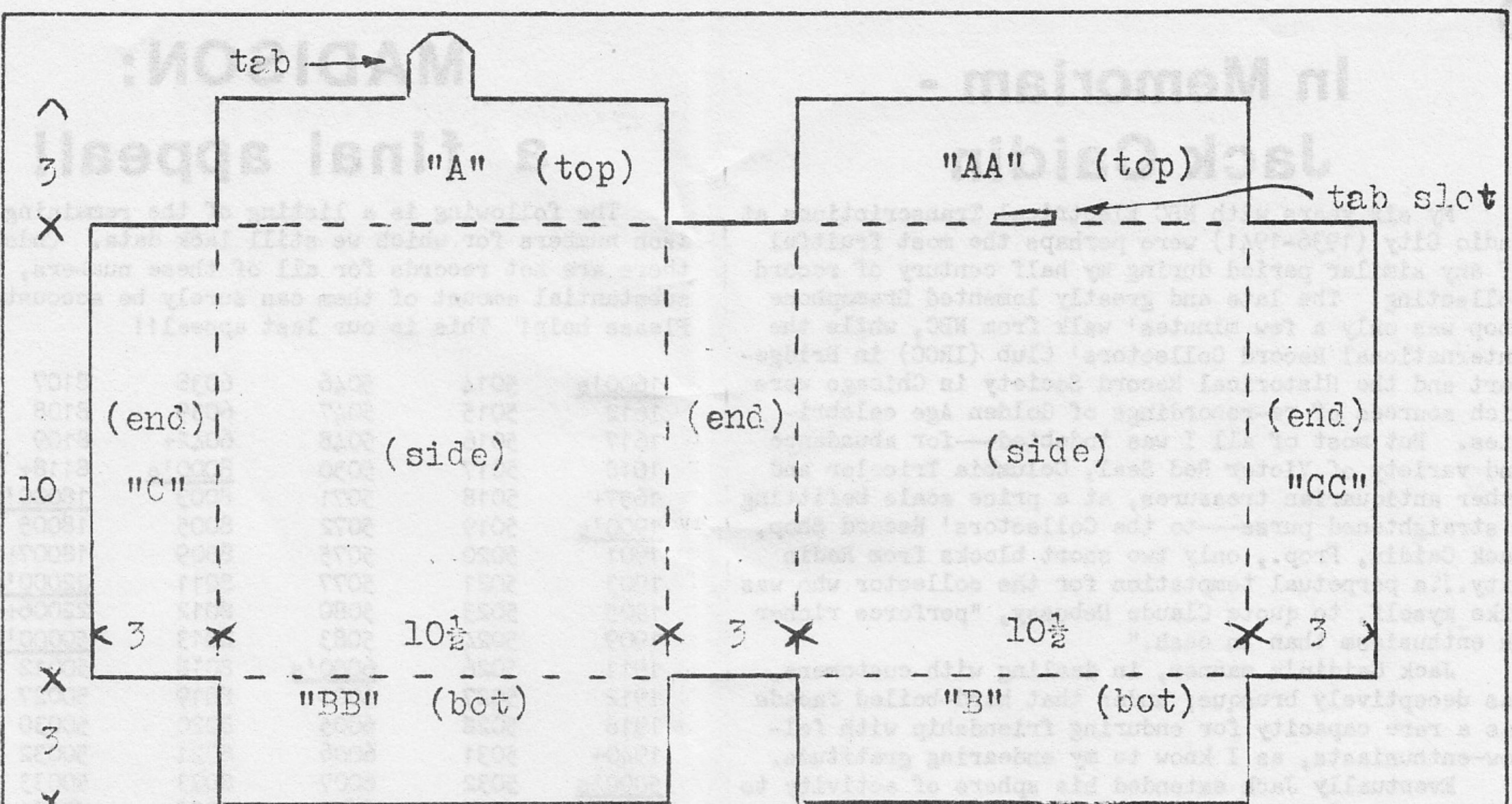
Since making my first ones, I have of course acquired some more albums but I still occasionally run out. As for my Edisons, I wouldn't store them any other way. Lastly, I now use this type of box to store all my dupes and not risk life, limb, and most important of all my records lifting large boxes.

One last note: You can, by varying the dimensions, make a box that will fit any size records. I picked ten inch and Edisons as they are the most common, and fit the same size box.

Club & Society News

Collectors in the Baltimore area who would like to get together to form a club are advised to contact Oliver Brauer, 3303 Putty Hill Avenue, Baltimore 21234. He is willing to try to co-ordinate a first meeting.

Society secretaries are invited to inform readers of their activities through this column. If there is no such organization in your area, let us know if you'd like to have one started.



In Memoriam - Jack Caidin

My six years with NBC Electrical Transcriptions at Radio City (1936-1941) were perhaps the most fruitful of any similar period during my half century of record collecting. The late and greatly lamented Gramophone Shop was only a few minutes' walk from NBC, while the International Record Collectors' Club (IRCC) in Bridgeport and the Historical Record Society in Chicago were rich sources of re-recordings of Golden Age celebrities. But most of all I was indebted---for abundance and variety of Victor Red Seal, Columbia Tricolor and other antiquarian treasures, at a price scale befitting a straightened purse---to the Collectors' Record Shop, Jack Caidin, Prop., only two short blocks from Radio City...a perpetual temptation for the collector who was like myself, to quote Claude Debussy, "perforce richer in enthusiasm than in cash."

Jack Caidin's manner, in dealing with customers, was deceptively brusque; under that hard-boiled facade was a rare capacity for enduring friendship with fellow-enthusiasts, as I know to my endearing gratitude.

Eventually Jack extended his sphere of activity to the issuing of historic items, first on 78 rpm, later in longplaying form---originally under the label of C.R.S. (Collectors' Record Shop), later F.R.P. (Famous Records of the Past).

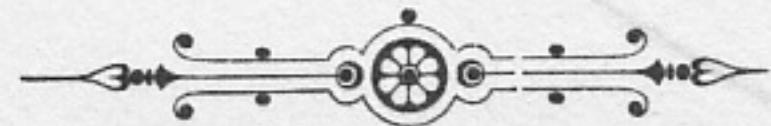
From the time that I moved on from NBC in 1941 until some thirty years later, I was completely out of touch with Jack until I received a list of his musical accessories---records, books and other memorabilia---which he had decided to dispose of in view of his declining health. Jack had suffered a series of strokes ---eventually fourteen in all. He had somehow learned of my changed address; this led immediately to a resumption of our long-interrupted correspondence, during which I was saddened to hear that his succession of strokes had left him a helpless invalid, tended by his devoted wife, Francesca Caidin, herself the possessor of a lovely soprano voice. The Caidins were kind enough to send me her private recordings of "The Lord's Prayer" and "Abide with Me," both distinguished by sincere feeling and thoroughly professional technique.

If, during the last year or so, our correspondence showed any indication of lapsing on my part, I could be certain of receiving a long distance call from Clearwater, Florida, replying to my "hello" with some such cordial greeting as "Where the h--- have you been?"

The last few weeks of Jack's life, earlier in the year, were spent in a veterans' hospital in Seminole, Florida. My family and myself were touched and gratified at receiving a Christmas card from Francesca, whom we hope to meet some day so that we can reminisce together over one of those historically-minded men who did so much to preserve the treasures of opera's Golden Age for the enduring pleasure of coming generations.

In conclusion, I would be only too happy to discuss Jack Caidin's contribution to historic discography with anyone who feels inclined to share impressions with me.

Bob Stone
33 Beech St
Newmarket NH 03857



MADISON: a final appeal!

The following is a listing of the remaining Madison numbers for which we still lack data. Undoubtedly there are not records for all of these numbers, but a substantial amount of them can surely be accounted for. Please help! This is our last appeal!!

<u>1600's</u>	5014	5046	6038	8107
1612	5015	5047	6039	8108
1617	5016	5048	6042+	8109
1618	5017	5050	<u>8000's</u>	8118+
1657+	5018	5071	8003	<u>18000's</u>
<u>1900's</u>	5019	5072	8005	18005
1901	5020	5075	8009	18007+
1903	5021	5077	8011	<u>22000's</u>
1905	5023	5080	8012	22006+
1909	5024	5083	8013	<u>50000's</u>
1911	5026	<u>6000's</u>	8018	50012
1912	5027	6001	8019	50027
1918	5028	6005	8020	50030
1940+	5031	6006	8021	50032
<u>5000's</u>	5032	6007	8023	50033
5001	5033	6021	8025	50034
5003	5034	6026	8027+	50038
5004	5035	6027	<u>8100's</u>	50039
5005	5036	6030	8101	50041
5006	5037	6031	8102	50043
5007	5040	6032	8103	50044
5008	5042	6034	8104	50045
5009	5043	6035	8105	50048
5010	5045	6037	8106	50052+
5012				

Plus mark indicates that number and any higher. In addition, we need any in the following series except those listed.

1500's: 1598

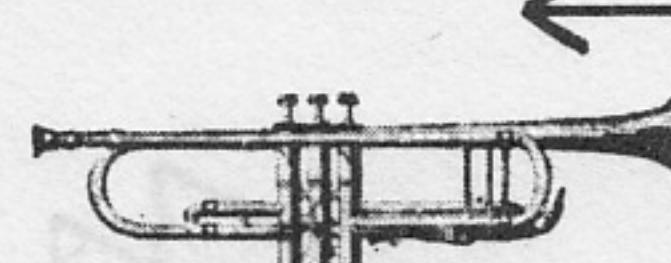
1700's: 1730, 1731

4000's: 4160

14000's: 14002, 14015, 14016, 14041, 14055, 14061, 14093, 14094

For any you may have, kindly send all label details printed in black, matrix numbers found in the wax, and color of record material (reddish brown, brown or black).

HERE and THERE



It was erroneously reported in the latest issue of APM that Edna White will perform in Greenfield, Mass. next month. Instead, the Pioneer Valley Symphony Orchestra under the baton of Nathan Gottschalk will present the premiere performance of her "Suite for Solo Trumpet with Symphony." The soloist will be Steven Schaffner. Miss White, a former Columbia and Edison artist, gave up the trumpet more than two decades ago. It has been her lifelong dream to leave the trumpet an important work which will elevate it to a solo instrument of prestige. At age 87 this dream has finally become a reality. The historic premiere will take place at the Greenfield High School Auditorium on February 9th at

8:15 P.M. Tickets available at the door. GRAPHIC readers in the New England area are urged to attend.

The "Close But No Cigar" award should go to Pickwick Records for their children's album "My American Heritage: Thomas A. Edison, Inventor." Illustrated on the cover is a watercolor collage which shows as nice a Columbia Graphophone as has ever appeared in a painting! And did you know that the first phonograph used a wax cylinder? That's what the record says.

Speaking of errors, do you remember as a kid those cartoon drawings which used to read something like "See How Many Mistakes You Can Find"? That's what we were reminded of when we read the following in an issue of Kastlemusick Monthly Bulletin last summer:

In January, 1872, Thomas E. Edison invented the phonograph, sometimes called the Victrola Talking Machine, which led to today's Stereo. The first records were the round cylindar type, and were made of tin or some similar metal..."

Oxidized bronze maybe?

For trivia fans. Who was "Our American Girl," immortalized in song on Victor Record 21026 by the Troubadours? For a big clue, here's the chorus:

Ev'rybody thinks you're wonderful,
Our American Girl;
Ev'ryone just loves you,
Our American Girl.
Flying 'cross the ocean of blue
With a nation praying for you,
The Hall of Fame will glorify your name,
Our American Girl.

Answer on back page.

A recent issue of the Michigan Antique Phonograph Society newsletter reported that Jim Walsh's entire collection is now in the hands of the Library of Congress. For the first time since he was seven years old, this venerable record historian is now without a record!



A young friend has inquired about a blues record entitled "Little Shirley Beans" by Estelle Fletcher which was mentioned in the novel The Catcher in the Rye. Back in the 1950's when the book appeared (or was it the late 40's?) it was described as "a very old record." We cannot locate any reference to the title or artist and suspect they were purely fictitious. Can any reader shed any light on this record?



Now Our Edison Comes 2 Ways.

Wear One!

A beautiful, bright yellow Haynes 100% cotton "Beefy-T" t-shirt with 1905 Edison drawing in bold black. A real eye-catcher! Sizes: S (34-36), M (38-40), L (42-44), XL (46-48). Keep in mind that cotton will shrink, so shirt may seem a bit large before washing.

Prices: \$5.85 ea.; 2 for \$11.30; 3 for \$16.50; each additional shirt, \$5.25.

Carry One!

If you're not brave enough to wear one, carry one! We have had a nifty canvas tote bag created with the same 1905 Edison design screened on both sides. Tote bags are seen everywhere now as more and more of us leave the car at home and take to the pavement. Design is printed in black on natural canvas duck bags measuring 14 x 16.

Prices: \$5.50 ea.; 2 for \$10.75; each additional bag, \$5.00

Both items are printed by professional screeners who use only the finest materials. Prices include postage.

The New Amberola Phonograph Co.
37 Caledonia St. St. Johnsbury, VT 05819

national music lovers: part thirteen

by DAVE COTTER

We do have a bunch of additions and corrections to report due to the diligent efforts of Bill Bryant, Robert Cogswell, Jerry Cook, Robert Long, Joe Sedlar and (of course) Martin Bryan. NOTE: Martin, I know you have the power to edit articles, but, keep your damn name in here this time. You've done one hell of a lot. Let's grab our pencils and go back to issue 15 and work forward.

1000 A (104-1) add Emerson master (41276-3) (issued on Emerson 10252 by the Stellar Quartet. Note that this must be a remake, as the original NML was by a string trio instead of a vocal quartet!)

1000 B (102-1) add Emerson master (41950-4) (cannot locate the Emerson issue. This is undoubtedly a remake as well. Emerson had reached the mid-10400's by this time.)

1001 A first variation (60003-B) add (18004-B)

1001 B (102-2) should read (105-2)

1002 A (103-2) also on Puritan 11290A by Anita Miller

1002 B (106-2) also add take 1

1003 A (108-1-2) also add take 3

1005 A (114-1) also add take 2

1005 B (116-1-2) also on Puritan 11290B by Hugh Donovan

1006 B (115-1) also on Triangle 11289 by Margaret Lauder

1011 A (735) add Emerson master (42006)

1013 A (975-3) also on Triangle 9103 by Hugh Donovan

1014 A (113)(2015-B) also on Broadway 11170-B by Carl Williams

1034 B (1834) also add (1440-A), possibly a Banner release number

1038 second variation confirmed as follows:

Manhattan Musicians (5059-2)

YOU'VE GOT TO SEE MAMA EVERY NIGHT

Master Melody Makers (1200-2)

LOVIN' SAM

(1200) traces to Banner 1117 by Hollywood Dance Orchestra (Nathan Glantz)

1039 new second variation as follows...

N.M.L. Dance Orchestra (5096-1)

MY BUDDY

N.M.L. Dance Orchestra (5035-1)

AGGRAVATIN' PAPA

1043 A also on Regal 9520 by Hugh Donovan

1047 A (La Paloma) add master (5071-1)

1047 B (Ciribiribin) add master (5072-2)

both sides of NML 1047 have been traced to Banner 2095 by Ferera and Franchini

1053 B add (5202-1). This traces to Banner 1232 by Xylo Novelty Orchestra (Nathan Glantz)

1054 B add (5286-1). This traces to Banner 1257 by Broadway Quartette

1061 A add master (5340-3). This traces to Apex 8184 by Joseph Samuels and His Six Black Diamonds

1076 partial information on this number comes from an old Record Research auction list. Can anyone add anything more?

Music Lovers Dance Orchestra

THE ONE I LOVE

artist unknown

HULA LOU

1078 for you real fanatics, the A and B sides are reversed. Also add take 1 to (5413). The V "Volga Boatman" side (now the A side) might

be possibly traced to Banner 1305 by Joseph Samuels...that is, if the NML master is 5379.

1081 A (50032-B) from Puritan 15032-B by Ernest Davis. Original issue is Paramount 50032. The same master is also used on Banner 2006-A by Edward Durant.

1083 to be filled in as follows...

Thomas Shannon (41729-3)

THAT TUMBLE DOWN SHACK IN ATHLONE

James McBride (41752-2)

MOLLY BRANNIGAN

(41729) traces to Emerson 10607 by Hugh Donovan; there may have been an earlier issue.

Also on Regal 954 as Harry Curtis (41752) traces to Emerson; cannot locate issue number

1085 B (975-3) also on Triangle 9103 by Hugh Donovan

1098 partial information for one side only...

artist unknown (5593)

SOMEBODY LOVES ME

This traces to Banner 1393 by Imperial Dance Orchestra altho Brian Rust claims that this side (on NML) used master (105481) which is the same tune but on Pathé Actuelle 036130 by California Ramblers

* * * * *

LATEST SONG AND DANCE SERIES

(Label design: red shield on gold background)
(1113 through 1120)

1113 Master Melody Makers (no visible master)
INDIAN LOVE CALL

Music Lovers Dance Orchestra (no visible master)
AT EVENTIDE

1114 Music Lovers Dance Orchestra (no visible master)
ALL ALONE

Music Lovers Dance Orchestra (no visible master)
DANCE WITH ME

1115 N.M.L. Dance Orchestra (no visible master)
TEA FOR TWO (from No! No! Nanette)
Music Lovers Dance Orchestra (no visible master)
THE ONLY, ONLY ONE

1116 Master Melody Makers (no visible master)
TING A LING

Music Lovers Dance Orchestra (no visible master)
WOOGHEY WOO

1117 Manhattan Musicians (no visible master)
EVERY WAY

Manhattan Musicians (3460-1)
DIMPLES

1118 Hugh Donovan (no visible master)
OLD PAL

David Harris (3455-1)
DAYS

1119 David Harris (5698)
MY KID

Chas. Richards (no visible master)
WHEN WE WERE SWEETHEARTS

cont. on page 5

BUYING! HIGHEST PRICES PAID!

- U.S. SILVER COINS - before 1964
- U.S. SILVER DOLLARS - before 1935
- STERLING SILVER - Tableware, medals, etc. (buying as scrap)
- COMIC BOOKS - before 1950

Write or (better) ship for our offer by return mail. All material returned promptly postpaid if our offer not accepted!

Maryland Coin Exchange
8610 Georgia Ave., Dept. GR
Silver Spring, Md. 20910

Reproduction Reproducers

Highest Quality Ever Produced!

BOTH TYPES

C & H

LONG WEARING SAPPHIRES

ORIGINALS ALSO AVAILABLE

= Send 25¢ for list =

= Repair work also available =

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Arlington, Texas 76014
(817) 461-0078

WANTED:
Columbia Concert Grand Cylinders
with band recordings

Musical Memories

BOB and MARGE NETZER

1229 Ridgecrest Road
Phone (305) 859-7980

Orlando, Florida 32806

RECORD LISTS-Get your name on our mailing list-continuous since 1967. Includes 78s-45s-LPs-Children-Country-Western (Hillbilly)-Classical-Odd Labels-Polkas-Jazz-Historical-Foreign-Little Wonder-Hit Of The Week-Cylinders (all types)-78 RPM Albums.

WE DO NOT HAVE SEPARATE LISTS

But all of these categories and more, appear at some time during the year.

Our lists are very diversified. All speed records as noted above PLUS Needles (from old stocks)-Phonographs (including many Edisons)-Horns (all types including Morning Glory)-Sheet Music-Piano Rolls (all types)-Edison Disc Records-And we will be offering about 200 of the nicest 16" transcriptions that we have ever had. Also unusual items.

Lists are free and mailed "first class" but stamps are always appreciated.

Am interested in obtaining the following Glenn Miller records: Bluebird 10139, 10145, 10383, 10486, 10605, 10936, 11299, Victor 27933, Decca 1342, or any Vocalion, Brunswick, Okeh, or Columbia. Write: Jim Quinlan, 518 Yarmouth Rd., Towson, MD 21204.

WANTED: Good copy of Blue Amberol #3838 - Raggy Man. Have Diamond Disc dance records to exchange. Send for have & want lists. H. Custer, 30635 Helmandale, Franklin, Mich. 48025.

Buying, selling, and trading original phonograph and record literature. Write: The Paper Horn, Darrell Lehman, 8235 Interlake North, Seattle, 98103.

Send me your want list of 78's, 45's, LP's. Ask for available records by artists. For \$1.25 receive "Ideas on Beginning a 78's Record Collection" - Frederick P. Williams, 8313 Shawnee St., Philadelphia, PA 19118.

Thurman S. Justus
Route 1, Box 1222
Spanaway, Wash. 98387

Wanted: 78 rpm Irish Records

John Kimmel, accordion. Zon-o-phone no-4023, 4026, 5058, 5059, 5331, 5332, 5333, 5184, 5996, 6006. Victor no-21596. Cylinder no-9761, 9881, 10071, 10172, 10284, 10417.

Peter J. Conlon, accordion. Columbia no-33032, 33285, 33307, 33318, 33322, 33349, 33435

James Morrison

James Claffy

Flanagan Brothers

Michael Coleman

Gabriel Labbe
C.P. 61, Succ Jean Talon
Montreal H1S 2Z1. Quebec
Canada

WANTED

Edison Talking Doll

or any

Phonograph Doll

- o o o -

Mahogany Cased Edison

Gem - Fireside - Standard

- o o o -

Old Nippers -- Any Size

Ken Blazier
2937 Elda St.
Duarte, CA 91010

THE LOS ANGELES GRAND OPERA ASSOCIATION
1024-1934

This is a history of an opera company that started out bravely to keep pace with the San Francisco Opera Company. That hired the greatest singers in the world and finally collapsed due to the depression and public apathy.

In the company's first performance, the leads were Muzio, Gigli and De Luca. Maria Kurenko and Ninon Vallin made their operatic debut in the U.S. with this company. Lily Pons and Francesco Merli made their Pacific Coast debut with the Los Angeles Opera. Clare Clairbert sang with the company, one of the two she sang with in the United States.

Among the unusual operas performed by this company were "La Cena Della Beffe", "Marouf", "Bartered Bride", "Fedora", "Coq D'Or", and "The Secret of Suzanne" with Nelson Eddy in the cast.

There are sections for recordings and the American career of the singers. This is an economy issue. 55 pages, swivel binding, offset printing, no pictures. Price--\$6.50, postage and handling--\$1.00, total--\$7.50.

also:

Replica of the MANHATTAN OPERA COMPANY prospectus for the 1909-1910 season with list of singers and operas to be performed. Hammerstein also takes a slap at the Metropolitan. Price--\$1.50, postage, handling--25¢, total--\$1.75.

Order both the book and prospectus, Price--\$7.50, postage--\$1.00, total--\$8.50

I still have a few copies of the San Carlo History left. Price--\$12.50, postage and handling--\$1.50, total--\$14.00.



Cardell Bishop
1930 Stewart St. #66
Santa Monica, CA 90404



WANTED

Old phonograph parts or machines that might not be complete - working or not. We can also use reproducers (in any condition) - cranks - and any early Victor outside horn parts, including any of the back mounts, reproducer arms, motor parts - or horns. Also need parts for United or Aretino Phonographs. Please describe what you have and price asked.

WE WILL ANSWER ALL LETTERS - IMMEDIATELY

We are now offering repair service and parts. No list. Write your needs.

MUSICAL MEMORIES

1229 Ridgecrest Road
Orlando, Florida 32806

Phone (305) 859-7980

HELP! COLLECTOR OF MILITARY (CONCERT) BAND and wind and percussion solos, duets, etc., is in last stages of compiling Victor Company catalogue. Needs many records. Send lists with prices or ask for lists of wants. Need 7", 8", 10", 12", 14" sizes. Particularly need "Consolidated Talking Machine", pre-dog "Eldridge Johnson", Monarch, DeLuxe types and educational. Also seek other labels: American, 7" Berliner (all performers), Columbia, Brunswick, Buzy Bee, Climax, Cort, D & R, Diamond, Edison, Emerson, Federal, Gennett, Lakeside, Leeds, Little Wonder, Lyric, Marconi, Oxford, Pathe, Puritan, Rex, Silvertone, Star, Zonophone, etc. Cylinders too. Write: Frederick P. Williams, 8313 Shawnee St., Philadelphia, PA 19118

Auction Lists of Records - All types but mostly pre-1930's popular, some Red Seal, etc. Free list. RECORDS, R. 1, Vestal, NY 13850

Wanted: Cylinders and disc records by Irene Franklin in good condition. Also, song sheets and other paper items relating to Franklin. Dolores Stender, 802 Berlin Road, Cherry Hill, NJ 08034

FOR SALE

Phonograph

reproduction and authentic memorabilia.

Needles,

Photographs,

Operating Instructions,

Repair Booklets,

and

Some Parts.

Also free information. Send for list.
Stamp appreciated.

Morris
3002 Blankenship Circle
Richmond, VA 23229

PRINTED

MATTER

Have quantity of duplicate record catalogues, supplements, Victor Books of the Opera, Hobbies articles, etc. -- available for trade only. List will also include available Little Wonders. List will be ready around February 1st.

Martin Bryan
37 Caledonia Street
St. Johnsbury, VT 05819

items to trade::

EDISON 10 INCH LONG PLAYS 10002-10004

EDISON 12 INCH LONG PLAY 30002

EDISON 78's NEEDLE CUTS

BUSY BEE CYLINDERS IN ORIGINAL BOXES AND LIDS

7 INCH BERLINERS

"VOGUE" PICTURE RECORDS

10 INCH RECORDS - STANDARD TALKING, HARMONY, BUSY BEE, ARETINO

PFANSTIEHL SEMI-PERMANENT 78's NEEDLES

MODEL "A" STANDARD TALKING MACHINE REAR MOUNT - ALL ORIGINAL

VICTOR "EXHIBITION" & NO 2 REPRODUCERS

T. A. ROOSEVELT BLUE AMBEROL #3709
"SOCIAL AND INDUSTRIAL JUSTICE"

items wanted::

EDISON 12 INCH LONG PLAYS 30005-30006

"SOPHIE TUCKER" CYLINDERS

PERSONALITY CYLINDERS AND DISCS

COLUMBIA 6 INCH LONG CYLINDERS

REPRODUCER FOR FRONT MOUNT ARETINO

EDISON "OPERA" PHONOGRAPH

T.A. ROOSEVELT BLUE AMBEROL #3707
"RIGHT OF THE PEOPLE TO RULE"

LEO HIRTZ

BOX 6

BERNARD, IOWA 52032

(319) 879-4107

RECORD AUCTION
78 RPM 1901-50

classical, popular, jazz; including red vinyl test pressings of classical 1901-30, some Victor 23,000 series; a large varied lot in

better than average condition. Send for latest auction booklet.



Old Time Music

Drawer B
Barrington
N.J. 08007

Facsimile of Cal Stewart's 1911 Contract

AGREEMENT made this sixteenth day of May, 1911, between CAL STEWART, of New York, party of the first part and THOMAS A. EDISON, INCORPORATED, party of the second part.

The party of the first part agrees to make for the party of the second part two (2) perfect master records each of not less than four (4) different monologues per year. These monologues to be furnished by the party of the first part and are to be of a "Rube" character such as the party of the first part is identified with and are to be of such a quality as will be accepted by the critics of the party of the second part. The records are to be recorded at a place designated by the party of the second part and the dates on which these records are to be recorded will be mutually agreed upon and are to be made at such a time as will not interfere with the vaudeville dates of the party of the first part.

For this work the party of the second part will pay the party of the first part one half cent (.005) royalty on each and every record and copy of record sold by it serving to reproduce mechanically the monologues referred to above and a statement will be rendered quarterly, on the first of January; April; July and October and payment to be made not later than the first of the following month.

It is further understood and agreed that during the life of this agreement the party of the first part will not make sound records of any description for any other person, firm or corporation.

This agreement is to extend over a period of five (5) years from the above date and the party of the second part will have the option of renewal for another five (5) years on terms to be agreed on and it is further understood that in case the party of the second part does not care to exercise its option the party of the first part will receive a royalty on all records made under this agreement for one year after the expiration of this agreement.

IN WITNESS WHEREOF, the parties hereto have executed this agreement in duplicate the day and year above written.

THOMAS A. EDISON, INCORPORATED.

WITNESSES:

*Ernest J. Bergren...
Secretary*

By *Frank L. Jones*
President
Cal Stewart..

NOTES FROM CHECKS IN EDISON FILE TO CAL STEWART FOR UNCLE JOSH RECORDINGS

Ck #	Amount	Date	Record Matrix	Artist(s)
2712	\$150.00	June 6, 1919	6815	Stewart
2741	150.00	June 18, 1919	6827	Stewart
2754	150.00	June 20, 1919	6841	Stewart-Porter-Murray Chalmers-Young-Meeker
2771	150.00	June 27, 1919	6848	Stewart
2807	150.00	July 11, 1919	6861	Stewart and Jones
2825	150.00	July 18, 1919	6874	Stewart
2844	150.00	July 24, 1919	6884	Stewart
2871	150.00	Aug. 6, 1919	6898	Stewart
2897	600.00	Aug. 29, 1919	6914-6915-6916 6917-6920	Stewart-Jones-Porter-Murray Chalmers-Young and Meeker

An additional note shows Cal Stewart was paid \$840.00 for the year, Oct. 1, 1907 to Oct. 1, 1908.

Time Value - Do Not Delay!

Off The Record; or "Play That Part Again!"

A Column dedicated to those noble recordings which are somewhat less than perfect.

We inaugurate this column with what is perhaps the most famous "flub" recorded during the Golden Age. Much controversy has been aired whether the record is really as it appears or is actually the product of some record collector's imagination some decades ago. Reader R. J. Wakeman tells it in the following paragraphs.

Are you familiar with the 12-inch Victor Red Seal #89017 with Caruso and Geraldine Farrar singing the Finale to act one of Madama Butterfly? We don't know the take number(s) nor the recording date (some time between 1906 and 1908). Nor do we know where the recording session was held. One version of the story behind this record goes like this --- Caruso arrived late for the recording session while Farrar had been waiting for some time and she was more than just a little upset. Caruso explained that he had met a friend on the way, but she suspected him of having stopped for a "bracer" ...! The recording session started and all seemed to be going smoothly. Caruso's introductory bars went very well (the "bracer" hadn't hurt), but Farrar was still angry and for her opening lines instead of singing the expected, "Si per la vita" she actually sang the words "He's had a highball!!!" The recording engineers realized what had happened--we don't know if Caruso did--but it was no great worry as they planned to record a second take of the Finale, which was the usual procedure at that time. So the Finale went on with Caruso and Farrar blending their voices for a beautiful ending. They then went ahead and recorded the second take; by this time Farrar's temper had cooled and she sang the correct lines. However, this second take contained two technical errors which were obvious enough for the Victor Company to decide to go ahead and make record pressings of the first take. Perhaps they hoped no one would notice...!

There is another legend about this record which may or may not be true. It was said that Farrar later regretted her angry outburst. That same evening she went back to the recording studio with the hope of finding and destroying the recording master. But happily for us she did not succeed; the studio was closed and locked. If you have access to a copy of this famous Red Seal you will notice that Miss Farrar sang the "He's had a highball" rather fast, but the words are readily discernable.

(Editor's note: For non-operatic collectors, the record is easy to remember, as it's the only duet Caruso and Farrar recorded from Madama Butterfly. The take number "1" is usually visible in the 9 o'clock position, and the recording survived to the double-sided era when it became Red Seal no. 8011.)



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From:

Answer to Trivia Question

Bet you thought the answer was a flyer named Amelia Earhart. Wrong. It was a flyer named Ruth Elder. Less than five months after Lindbergh's success, Elder attempted to become the first woman to fly across the Atlantic. Unfortunately she crashed in the Azores but was rescued by a Danish tanker. The song "Our American Girl" was also recorded by Columbia and probably others as well. The most appealing recorded tribute to Ruth Elder was by Arthur Fields on Edison. Entitled "Flaming Ruth," it contains a dramatic recitation and is complete with aeroplane effects. We have never seen this title listed on any other brand of record.

Undoubtedly shaken by her experience, the very beautiful Miss Elder went on to a career in moving pictures. She died last year.

Answer to Trivia Question

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1911 - 1918

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